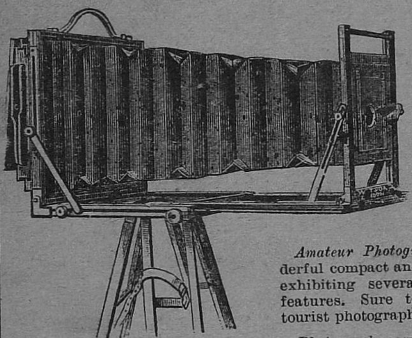
Journal of the Amateur Photographic Society of Madras.

Vol. 3.—No. 3. Price As. 8.

February, 1897.

HIGHEST CLASS PHOTOGRAPHIC INSTRUMENTS.

WATSON'S ACME TOURIST'S CAMERAS & RECTILINEAR LENSES.



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British Journal of Photography says:—"It folds into a smaller compass, and is lighter and more portable than any pattern we have yet seen."

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Camera and three double slides	9 12 0	10 0 0	12 5 0	14 0 0	16 12 6	21 0 0
Rapid Rectilinear Lens with Iris diaphragm	4 0 0	4 10 0	5 0 0	6 15 0	8 15 0	11 10 0
Solid Leather Travelling Case with spring lock ...	1 15 0	1 15 0	2 2 0	2 10 0	3 0 0	3 15 0
Rotating Turntable in base, and Tripod Stand ...	2 2 0	2 2 0	2 2 0	2 10 0	2 15 0	3 3 0
	17 9 0	18 7 0	21 9 0	25 15 0	31 2 6	39 8 0

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$\frac{1}{2}$-plate and $7\frac{1}{2} \times 5$	$8\frac{1}{2} \times 6\frac{1}{2}$	10 x 8	12 x 10	15 x 12
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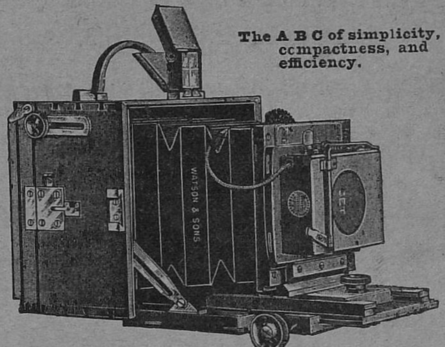

Prices of simple form cameras only, without slides or focus scale:

Made in three sizes

Quarter	5 x 4.	Half-plate.
£1 10 0	**£1 15 0**	**£2 10 0**
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Watson's rapid rectilinear lens, with iris diaphragm	2 17 6	3 2 6	4 0 0
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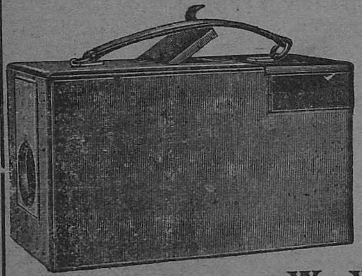

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Accelerator	... „ ...	0	10
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Do.	15 „ ...	2	8
Hyposulphite	... per lb. ...	0	5
Pyrogallic acid	... per oz. ...	1	10
Hydroquinone	... „ ...	2	0

&c. &c. &c.

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ANTHROPOMETRY.

Vol. III. No. 3. **February, 1897.**

Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

WILL members kindly take note that Mr. J. L. Walker has resigned the Honorary Secretaryship of the Society and that the new Secretary is Mr. J. W. Chambers, of Morrison's Gardens, Nungumbaukum, Madras. Mr. Walker has, during his tenure of office, taken very great interest in the working of the Society, and he has given it much valuable assistance in a quiet way. His loss will be greatly felt by those who have received such assistance from him. We feel sure that our best wishes for his speedy recovery and return to Madras will be shared by the whole Society. Mr. Chambers, though comparatively new to the Society, is an enthusiastic photographer and an energetic worker. We have no doubt but that members appealing to him will find him sympathetic, and willing to render any assistance in his power. The Society is much indebted to him for his acceptance of the Secretaryship, and its affairs are bound to prosper under his management.

ONE of the most successful of our annual dinners was held on Friday, the 4th instant, at Observatory House, Madras, which was kindly placed at our disposal by Mr. Michie Smith. Our up-country friends were as usual unrepresented, but the difficulties in the way of their attending are no doubt great. Perhaps, if the dinner were held during the Christmas Holidays it would give members, who visit Madras at that season, an opportunity of joining. The experiment would be worth trying on the next occasion, and doubtless the Honorary Secretary will make a note of this suggestion. Despite

the fact that several of the diners had to hurry away to a demi-official function, ample justice was done to the occasion in every respect. The feast being over, the flow of soul was abundant, for we counted no less than fifteen complimentary speeches in the brief space of one hour. We parted company soon after this, but not before a bumper toast was drunk to "Our Poet."

THE question as to criticism of exhibits sent to the monthly meetings has at last reached a definite conclusion; and it is hoped that it will commend itself to members. The position of the Judging Committee in this matter has been a trying one, for while they have not hesitated to criticise the exhibits of those who ask for criticism, they have felt much diffidence in offering criticism where they could not be sure that it would be acceptable. Consequently, complaints are received that only some exhibits receive any notice at all, while others are systematically overlooked. In order to remedy this state of things, advantage was taken of the presence of a large number of members, at the last monthly meeting, to bring the question forward. The unanimous feeling was that criticism was desired by all, and that every exhibit should be criticised unless it is marked "not for competition." The Judging Committee are only men after all, and their remarks and criticisms may not commend themselves to every one. Differences of opinion there must be in such cases, and if allowance is made for this fact, we believe that systematic criticism of exhibits will be of benefit to many members who send pictures to the monthly meetings.

MEMBERS who use the alum bath for hardening the films of negatives will welcome the following formula for a combined hardening and fixing bath, which is given in the *Amateur Photographer*. To a saturated solution of alum is added a saturated solution of sodium sulphite, until a white precipate is formed with a perceptible odour of sulphurous acid (odour of burning sulphur). This should be mixed with an equal volume of freshly-made hypo. (1 to 5). The whole is then filtered, and the clear solution used.

WE have received from the Publishers, Messrs. Percy Lund, Humphries & Co., Ld., the fourth edition of "*Bromide Paper. Instructions for Contact Printing and Enlarging*" by Dr. E. A. Just, and "*The International Annual of Anthony's Photographic Bulletin for 1897.*" The former is a new edition of a well-known book. It is comprehensive in its treatment of the subject, from the preservation of the paper down to the smallest practical details of exposure development, toning, mounting, &c. The latter part of it is devoted to the details of enlarging and is well illustrated. An appendix by Mr. Ethelbert Henry on "Warm Tones in Bromide Prints" and another giving a table of foci will be found very useful. The practical instructions are minute and exhaustive; and the book is one which all bromide workers should possess.

The second book under review is one of those publications which are of such value to the busy man, who has not the time or opportunity for keeping up to date. Information which is scattered over many journals is here brought together in a series of articles by well-known contributors. The Annual contains also nearly a hundred illustrations, and it is a publication which should be in the library of all photographers who wish to keep abreast of the times.

From Messrs. Cadett and Neall, of Ashtead, Surrey, we have received the first of a series of hand books which they are bringing out. It is entitled "*The Beginner's Book*," and it treats

in simple language of the elements of photographic practice. It is just the sort of book that a beginner wants. To accompany the chapter on development is a $\frac{1}{4}$ plate film negative, presented with the book, in order to show the beginner what a good negative should be like. This negative alone is worth the one shilling which is charged for the book.

Among old publications which have put on an improved garb with the advent of the new year are the "*Practical Photographer*" and the "*Photogram.*" The first-named promises an interesting series of articles, among them "Autobiographical sketches" by H. P. Robinson. The personal record of the progress of a figure, which has occupied a prominent position among photographers for the past 30 or 40 years, cannot fail to interest and instruct every photographer who reads the same. This series will be illustrated, and will appear every alternate month. The second-named journal has increased the number of pages from 24 to 32 and is printed in larger type set across the page instead of in double columns. The paper too is of excellent quality and the printing admirable. The first number for this year contains a very attractive paper on "Tone," which is amply illustrated, also papers on Spectrum Photography for beginners, Hints on Retouching, and other interesting subjects. A series of essays on Applied Photography is begun in this number with an abstract of M. Siersch's paper on "The Technology of Explosives," which foreshadows a new method of testing them. A lens-testing chart is issued as a special supplement.

Messrs. Newman and Guardia, well known for their famous pneumatic shutters, have sent us a copy of their new catalogue. In it they reproduce a number of excellent pictures taken with their cameras. The catalogue is in great part a little Art Magazine in itself. It also contains working instructions for their various cameras, all of which are well illustrated to show the mechanism of their various parts.

OUR illustration is from a negative by Mr. Middlemiss and it represents a Todah undergoing anthropometric measurement. Mr. Thurston's familiar face and figure will be readily recognised as that of the chief operator. The charm of the picture lies principally in that there is a marked absence of evidence in any of the figures that they are "being took." The group is thoroughly intent upon the business in hand. The fourth figure on the extreme right might have been omitted, as the Judges remarked. The original received an award at the last half-yearly competition as also did the illustration of "Waiting for Inspiration" which was sent out with the last issue of the Journal. We regret that by an oversight we omitted to refer to the illustration last month; but we doubt not that members recognised it as the work of our late Honorary Secretary, Mr. J. L. Walker.

FOIBLES OF THE AMATEUR.

I.

No science yet has flourished,
  No art has ever grown,
But yields its few eccentrics
  With crotchets of their own;
And photography in earnest
  With photography in fun
Make 'cranks' who surely merit
  To carry off the 'bun'.

The crank there is—we know him—
  Whose photography is this:—
With chemicals to dabble
  In a pure, but dirty, bliss;
By the mixing of solutions,
  By the weighing scruples out,
And the cheap and awful glory
  Of the poisons all about.

For him the picture's nothing
  But an accident at best,
('Tis the pseudo-science flavour
  That gives the job its zest,
The pounding in the mortar,
  And the messing in the dark,
And the trying new developers
  That somehow miss the mark).

And then there's the 'mechanic'
Who is happier by far
With a composite creation—
A mongrel camera—
A thing that warps and 'stodges',
Put together by his hand,
Than a Watson or an Eastman,
Choicest makers in the land.

There's the sect too—very subtle,
Of a morbid turn of mind,
Who can 'take' the 'dear departed,'
Or a ghostly sitter find;
Who waste the silver compounds
And the phosphor of their brain
In a gruesome search for spirits
In the fourth dimension plane.

There are those who aim at lightness,
There are those who aim at speed,
Who think the common camera
A very common weed:
They prefer a rare exotic
Of an ornamental kind,
And they long to set a fashion
Or some novelty to find.

There's the man who vies with London
In the fog he can produce,
Who never has things handy
In the dark-room for his use,
Whose finger-tips leak 'hypo',
Who spoils good honest glass
And who duplicates exposures
On a single plate—the ass!

* * * * * *

There's the honest student, seeking
All that art and science teach,
With an eye and hand to sample
Every gem within his reach,
With a mind both free and open
As the fresh and boundless sea—
And my prayer is this, young amateur,
May you that mortal be!

C.S.M.

OUR HOME LETTER.

Even the most enthusiastic devotee of photography cannot do much out of doors, in the sort of weather we are having just at present here. Dense fogs, or, at the best, dull dark clouds prevail, and the ground is in that soft buttery state attendant on the alternations of frost and thaw, snow and slush, which make up the daily programme of climatic conditions, so characteristic of the British Islands in the early months of the year.

About a fortnight ago we had a light downfall of snow during the night, and as the following morning was delightfully fine, I set out at once with the camera, which had been packed up in the hall ready for the first signs of snow. The trees were encrusted with feathery flakes, and the downfall had not been sufficiently heavy to entirely obscure the grasses and fallen leaves on the ground, so that the pictures I got were free from those great white patches devoid of detail which detract from so many photographs of this class. The first manifestation of winter is in fact the best time for snowscapes; later on, the heavy falls and constant thaws press down the remains of vegetation, and destroy the relief in foregrounds, substituting a general flatness.

So it follows that one must turn to indoor work at this time of the year, and my own operations have been chiefly in the direction of lantern-slide making, and printing by the bromide process.

There is a fashion at present in lantern slides for blocking or blackening out the surroundings, leaving one or two prominent figures in the centre of the slide. This blocking out is not to be compared to those performances by inquisitorial Governments, who desire to suppress items, which they consider of a prejudicial nature, in newspapers arriving on their shores. The proper blocking out of lantern slides is accomplished by means of Indian ink, or preferably some dark opaque watercolour. I believe the brown moist colour is very good for the purpose. In this way one can give a sort of statuesque appearance to some one figure or group of figures selected from what is often a heterogeneous selection in a street view, or sea-beach picture.

During the last month the photographic inventors have been more than usually active. There are tidings of a new little camera of the "press the button" type from America, to which the name Photake has been given. It is in the form of the paper colour box, and holds plates instead of films. As a piece of mechanism it is certainly one of the most ingenious things yet produced in this direction. A more important invention is that of Mr. Ives, which has at last been brought to perfection, and will shortly be on sale almost everywhere. He calls it a Kromskop, and the photographs which are used in it Kromograms. It is pretty well known now that this Kromskop is an instrument for viewing transparent photographs in natural colours. In the first place three negatives are taken in a specially constructed camera fitted with three colour screens, so that each of these negatives is produced by rays of light corresponding with one of the three primary colour sensations. The next step is to make from each of these negatives a positive, and to place behind each a colour screen allowing light to pass through it corresponding to that which impressed the negative. The Kromskop which is similar in construction to the camera used for making the negatives, has an arrangement by which the observer sees the three positives simultaneously, and therefore receives the impression of a photograph in natural colours. The apparatus is likely to be of great utility for many trade purposes, though perhaps at first it will play the part more of a scientific novelty.

Among new cameras of the ordinary type I ought to mention the "Amber" camera, recently put on the market by the Thornton-Pickard Company of Aldrincham, or Manchester. I consider it eminently adapted for use in India since less wood is used in its manufacture than generally is the case. It is exceedingly light, and has many movements and little convenient arrangements, not to be found in other cameras at the same price. It has two focussing screws so that it can be adapted for long or short focus by merely racking in or out. The focussing screen is hinged to the camera in a peculiar manner by a spring, so that it is readily drawn to one side when inserting the slide. The latter shuts in with a spring instead of sliding in as usual. Altogether the "Amber" camera is one to be highly recommended.

Matthew Surface.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road.

Friday, February 5th, 1897.

Mr. F. Dunsterville, President, *in the chair.*

The Acting Honorary Secretary read letters from the undermentioned members resigning their membership :—

Surgeon-General DeFabeck, Colonel St. John, and Miss Speechley ;

Also a letter from T. H. Powell, 116, Denmark Hill, London, S.E., asking the Honorary Secretary to bring to the notice of members his pamphlet on compressed Developers and Toning baths, &c. The pamphlets were distributed to members present. The chemicals put up in the form of tabloids seem specially suited for the use of photographers having to go frequently into camp and wishing to have their chemicals with them in a small compass.

Proposal of New Members.

Mr. R. F. Cox proposed and Surgeon-Major VanGeyzel seconded—

Mr. H. Sullivan.

Mr. J. W. Chambers proposed and Mr. Michie Smith seconded—

Mr. H. Spencer and Mr. S. Jackson to be members of the Society, and they were duly elected.

The Question Box.

1. What is the best light for working platino-bromide paper in? The books recommend various coloured glasses: red, green, yellow, &c., and this is rather confusing.

Yellow light is the most suitable, as it enables the process of development to be watched most easily. Yellow glass in a lamp is good enough, or what is even better than glass is orange or canary medium. If working by daylight, yellow glass and one layer of canary medium will be safe enough.

2. Using Rodinal as developer for above paper, is a clearing bath necessary, although no compound of iron is used in the development?

The usual acid bath which is necessary with the iron developer can be dispensed with. The print after development with Rodinal is washed in water and then fixed.

Pictures for the Day.

Pictures of "Evening" were shown by Mrs. Leet Palk, Mrs. McNair, Mrs. E. E. Shaw, Messrs. J. W. Chambers, J. L. Walker, and F. Dunsterville. The last named did not enter his pictures for competition; but they were the best exhibits at the meeting. The other pictures will be submitted to the Judging Committee for marks.

At this stage there was an informal discussion as to criticism of the exhibits, and the unanimous feeling was that criticism was desirable and necessary. It was therefore resolved that the Judging Committee do criticise the individual exhibits and publish their criticism in the Society's Journal and that all exhibits, unless marked "not for competition" should be so criticised.

Next Meeting.

The Picture Subject chosen is "An Interior," and the subject for the meeting after the next will be "A Bicycle (in motion)."

Technical Work:—A demonstration on Bromide Printing will be given.

Mr. Michie Smith proposed, and Surgeon-Major VanGeyzel seconded, that "The Honorary Secretary be instructed to write to the Secretary of Lodge P.U. and ask him to convey to the Lodge the hearty thanks of this Society for the continued kindness of the members of the Lodge in permitting this Society to hold its monthly meetings in the Masonic Hall." The proposition was carried unanimously.

Proceedings of a Committee Meeting held on the 5th February 1897.

Present:—Mr. F. Dunsterville *in the chair*.

Messrs. C. Michie Smith, A. E. Lawson, J. W. Chambers, J. L. VanGeyzel, W. H. Oakes, and Mrs. McNair.

1. The Acting Honorary Secretary communicated Mr. J. L. Walker's formal resignation of the Secretaryship on account of his approaching departure from Madras.

Mr. J. W. Chambers having very kindly consented to undertake the duties, he was formally elected Honorary Secretary of the Society in succession to Mr. Walker.

2. The Honorary Treasurer reported that he had sent notices by registered letter post to members whose subscriptions were more than one year in arrears. He had received payments from two only and no replies from the rest.

Resolved that the names of those from whom postal acknowledgments, without any further replies, had been received should be at once removed from the register of members under Rule 12 of the Society's Rules.

3. Read letter from Mr. Sullivan, who was prevented by circumstances from being proposed as a member at last meeting, asking that his exhibit may be received into the special competition.

Resolved that, under the circumstances explained, Mr. Sullivan's exhibit be admitted.

4 The Honorary Secretary then brought up the revision of Rule 12, but as the committee were not competent to deal with it, they resolved to call a special general meeting to consider the alteration.

CORRESPONDENCE.

To The Editors.

Dear Sirs,—In reducing locally with Farmer's Reducer the negative has become a green shade at the places I used the reducer. Can I remove this stain or dye? If so, please tell me how.

I am told that by using a weak solution of carbonate of soda and soaking the negatives in it, this green stain will go away, but I am rather afraid to try and would like to hear the views of other members.

Yours faithfully,

E. W. S.

EXTRACTS.

The Influences of Mass and Line in Pictorial Photography.

By Seymour H. Beale.

The difference between a picture and a mere topographical photograph lies in the fact that the one is simple and ornamental in treatment, whilst the other is not. The one is suggestive and does not tell the whole tale, but leaves, as it were, the end of the plot to be worked out in the imagination of the beholder. On the other land, the photograph tells all; there is no play upon the imagination. Does not imagination play sad havoc with our feelings? Is not suspense more difficult to bear than reality? Then let your photograph be suggestive; give it a characteristic title, and one-half of the battle is won.

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If a picture is to be ornamental in treatment, it must fulfil the laws of ornament. This can often be accomplished to a certain degree by the moving of the camera but a few inches to take in what at first sight seemed to be an unsightly object, but which, when isolated from its surroundings and carefully blended with the rest of the picture, may turn out to be of infinite value.

The mind is influenced by the scene in three degrees:—(1) mass of *light and shade*, (2) by *form or line*, and (3) by *colour*. In choosing a picture, these three degrees should be borne in mind in the order stated.

When you arrive at the place which it is your intention to photograph, you should carefully study it, select the choicest portion, and then with that, by careful thought and study, make the most.

If there is not sufficient contrast of light and shade balancing the picture in the subject selected, the plate need not be spoiled. All good pictures are simple, bad ones complicated. Let your lights and shades be massed in such a manner that the picture is broken up into an *odd* number of distinct masses, as, for instance, sky, sea, and beach, or sky, mid-distance, and foreground, or some similar arrangement. Three divisions always suit artistic effect, five may do, but not so well, for there is a trinity running all through nature. Never use an even number of masses. Then keep as far as you can each part of those masses subservient to the whole. In fact, make it a part of the whole to which it belongs, then you will have your picture, not spotty, but simple and broadly treated. Each of these masses should be connected in some way; then, and only then, will the picture be a harmonious whole. Of course, the general masses must be again sub-divided, but this can only be done by the selection of the subject. All the masses must bear some relation to one another in tone. This can best be studied by observing the tone of the original with the eyes partly closed, and looking through the eyelashes. A long wait may be necessary to obtain this, but it pays in the end, for a day spent in obtaining only two pictures will give more after-satisfaction than one with a gross of plates spoiled. On a bright day it is often a difficult matter to make a picture, at such times parts of the scene are so violently actinic whilst others may be very slow in the magic power which they transmit. Hence the advantage of a day when nature is all moist and the poor actinic power of the greens is enchanced by reflected light, while the other parts remain more under control.

A picture should have one central idea, which it is the intention of the operator to emphasise. The rest of the picture should be subservient to this and lead up to it. Thus the law of "radiation" would be fulfilled and the eye would constantly roam over the picture in an endless maze without coming to an untimely halt. The eye should never be led out of the picture. This may be managed by keeping those edges which run off the plate soft; that the eye may play from one point to another it may often be necessary to introduce a few details as connecting links, such, for instance, as a dead branch, a straw, an open gate, or some similar innovation. Whatever you do, do not allow items in your picture to count up, as, for instance, "one, two, three" this way, "one, two, three, four" that way. If such be allowed, the eye pauses and jumps from one place to another, instead of an unwearying wander.

The influence of "line" in pictorial representation is well known to artists, and a brief notice thereof may be all that is necessary here Nature has a beautiful way of expressing herself and of appealing to the varying moods of the human mind. It is to the influence of line that we will confine our attention at the present moment. Nature is full of lines, from the sky to the ever-varying landscape. A continuance of one form of scenery and nature's moods may have much to do with the formation of a nation's character. Energy, repose, or dejection can be suggested by the use of ascending, horizontal, or drooping lines.

Vertical and ascending lines depict power and energy. Was it not amongst the mountains that our Bible was written? "I will lift up mine eyes, unto to the hills whence cometh my strength" sang the poet thousands of years ago, and the same is true to the present day. Look at the energy depicted by the sprightly larch, the erect tail and ears of the enraged animal, the raised arm of the orator or passionate man. Look, again, at the power depicted by the spiked helmet, the erect carriage of the prosperous business man, or even the ascending lines of our spires and chimney stacks in our towns.

Horizontal lines depict peace and repose. Think of the peaceful look of the mysterious horizon, the calm lake, those flat moors, or the plain studded with villages. The cedar of Lebanon is suggestive of peaceful thought. Does not the clerical hat or square college cap impress peace upon the mind? Look at the peaceful attitude of the priest as he blesses his audience with outstretched arms, or even the gossip as he stands at her door with her arms folded across her bosom. See again the peace of the domestic pet as it lies upon the hearth with outstretched legs and tail.

Drooping lines depict dejection, sorrow, or weakness, which might be illustrated by the man bowed down with sorrow, the drooping head and tail of the cur in disgrace, the drooping lines of the clothes of those cast down by adversity, the weeping willow, the slouching hat of the villain, or even the droop of smoke from the village chimney.

We will not be more fulsome by giving further examples. No doubt many will suggest themselves to the reader.

It must be borne in mind that a true work of art emanates from an intuitive faculty, and cannot be worked out from tables or rules; still, rules are useful as an aid to selection when one is in doubt. It is in the treatment of the clouds where the greatest difficulty arises in photography, and yet if we have patience and wait, this part of our picture may turn out the most successful, and then the eye may be led by ceaseless peregrinations over the picture and never tire.—*The Amateur Photographer.*

Hints on Negative-Making.

BY JOHN A. HODGES, F.R.P.S.

I think the experience of most amateurs will bear me out when I say that the greatest difficulty the beginner encounters in the early days of his photographic career is in the production of the negative. He may not be aware of the fact at the time, but most of his printing troubles are due to this cause. A text-book writer may be as careful as he pleases in detailing the procedure necessary for the production of a good negative, the necessary qualities of which may be described in the simplest of language, but short of practical, or rather ocular, demonstration, the novice will find it a difficult task to appreciate and apply the information sought to be conveyed.

For this reason a practical lesson in developing is of the greatest value, particularly if it can be obtained in quite the early days of practice, before improper methods of working have been acquired, and those who cannot avail themselves of the help of some more experienced friend should certainly take one or two practical lessons from an experienced professional photographer.

Practice, in this respect, *i.e.*, in the making of negatives, does not necessarily make perfect, for I have known many enthusiastic amateur photographers go on year after year producing negatives of a character from which it would be impossible to obtain good prints by the printing processes employed. In the course of a year many hundreds of photographs are submitted to me for criticism, and often when passing judgment on them, I think how much more valuable to their producers would a criticism, of the negatives be, for, in the majority of cases, the fault is fundamental—due to the negative and not to the printing.

I am not going to attempt to give a definition of the attributes which constitute perfection in a negative, for I consider that no hard-and-fast rule can be laid down. Its characteristics will, or rather should, vary according to the purpose for which it is to be used, or the printing process to be employed. A negative of a certain quality will not give equally good prints by all printing processes, and if the highest class of results are desired, the type of negative most suitable for the particular printing method to be employed must be ascertained, and that having been done, the negatives must be made of that character or type.

For this reason the beginner should make up his mind, before exposing the plate, what printing process he intends to use, for, taking a given subject—a landscape for example—a very different kind of negative would be required for the carbon process than, for instance, gelatino printing-out paper. For the latter, a thin and delicate image is necessary, whilst for the former a more vigorous and much stronger deposit is required. Taking the printing processes now in vogue, printing-out paper requires a negative of a decidedly thin and delicate type. Bromide paper will generally print well with similar negatives, though a little more strength will be an advantage with the more rapid papers. Platinotype paper (cold-bath) also requires a soft and delicate negative in which the deposit in the high lights is not too deep to print before the shadows clog. The hot bath paper, however, requires a stronger type of negative, one, in fact, that will give a good print on albumenised paper. Such a negative would also print well in carbon. It is true that sometimes we come across a negative that seems indifferert to printing methods, and yields good prints from all alike. Such, however, are rare, even with the most skilled workers, hence it is desirable in all cases to determine, at any rate, before development, by what process the prints are to be made.

Now let us consider some of the factors which determine the character of a negative. The two most important are exposure and development—though the developer and the plate have each an important bearing on the matter.

I may say at once that the most noticeable faults in the work of beginners are hard harsh prints, devoid of tone or atmosphere, the result of printing from a negative which has been under-exposed and over-developed. I have already pointed out the difficulty of describing a perfect negative, but even that is comparatively an easy matter to giving useful advice on exposure. By adopting the following suggestion, however, the beginner may help himself, and get on the right road without personal assistance. Assuming that he is about to take a photograph—it matters not of what—the first thing that has to be decided is the exposure. That he must estimate, and let him bring all his judgment to bear in deciding upon its duration. For argument's sake we will assume that two seconds is determined upon and given. Now let him expose two more plates upon the same subject, but giving an exposure of one and three seconds respectively. Let him then develope the three plates, doing his utmost to get the best result from each. In the result, one, it is unnecessary to say, will be found to be far superior to the rest.

The duration of development will also, of course, have a very potent effect upon the character of the negative, and to illustrate this, three plates should be exposed in rotation upon the same subject, giving as nearly equal exposures as possible to each. The three plates should then be developed together in a large dish. One plate should be removed as soon as all detail is apparently out, the second plate should be allowed to remain five minutes longer, the third being removed ten minutes after the development of the first was stopped. This experiment will demonstrate the effect of duration of development. We have, in fact, in this and the foregoing experiment a practical illustration of the effect of variation of exposure and development upon the negative image. In order, however, that the fullest advantage may be derived from these suggested experiments, prints should be made from each of the negatives, and when this has been done, and the results compared, any doubt as to the type of negative from which the best prints are obtainable will be dispelled from the mind of even the youngest beginner. It will then only remain for him to apply the knowledge so gained in his future work

It is, as I have already said, of the highest importance to select a good developer, and, having done so, to rigidly refrain from using any other, notwithstanding the recommendations of others, until its behaviour is fully understood and negatives of any desired kind can be made, at will, with it. Personally I have a strong predilection in favour of pyrogallol; and a great many years' experience with it, and careful comparative trials with other developers, convinces me that it is still the best and most reliable all-round developer extant. This is not saying that other good developers do not exist, for the contrary is the fact, and for special purposes some of these may, and undoubtedly do, possess certain advantages, but I am, for the moment, considering the question from the begginner's point of view, with the intention of assisting him in the choice of an all-round developer.

I do not like to take up time by giving formulæ; they have been so oft repeated, but I will say that 10 per cent. solutions of pyrogallol (with a preservative), bromide of potassium, and ammonia ·880 will constitute all that is required. Those who do not prepare their own solutions will find the Platinotype Company's "pyrogallol," or Hinton and Co.'s "pyrogallol," both standard and reliable preparations that will keep indefinitely, and produce bright negatives free from fog or stain.

Many beginners, and others with more experience, produce negatives of an undesirable type by using too much pyro in their developer. With a good, well coated plate, 1 gr. of pyro to the ounce of water should give ample density for normal subjects, though it should be borne in mind that very rapid plates give density less readily than slow ones, and on that account it is necessary to add a little more pyro when using them. It is far better for the beginner, however, to confine his attention to slow plates until he has become fairly proficient in negative making.

It is probably impossible to calculate with absolute accuracy the exposure for a landscape subject, for if we expose correctly for the foreground, the distance will have been greatly over-exposed. But, fortunately, such great precision is not necessary, and we find in practical every-day work that a fairly good result may be obtained within rather wide limits; indeed, were it not so, photography would be well-nigh impossible—at any rate out of doors. Recollect that if you must err at all it is best to do so in the direction of over rather than under, exposure. The faults produced by the latter are far more difficult to counteract or overcome than those due to the former. One must, however, always be guided by the particular result or rendering of the subject which is aimed at, and the exposure we give should depend upon whether we want a strong, brilliant effect, or a soft and subdued one. Slight under-exposure and a fairly strong developer will favour the former, whilst a full exposure, followed by development with a diluted developer, will secure the latter. What I wish particularly to impress upon you is the importance of working with a purpose, and with a definite object in view, and to avoid exposing plates in a desultory, haphazard kind of way, trusting to chance, for some passable results to turn up out of many failures.

Avoid making your negatives too brilliant and dense. An erroneous impression seems to prevail amongst amateurs that what is called "a good technical negative" is one distinguished by such characteristics. Now it would be difficult to lay down any hard-and fast description of a "perfect technical negative," for its appearance would depend necessarily upon the purpose for which it was to be used, or the particular printing process to be employed. The main thing to aim at in landscape work is the preservation of gradation, but by giving generous exposures and developing with weak developers we shall be on the right road to securing these desirable qualities.

One word in concluding this always interesting topic: do not think because you may possess the eye and observation of an artist, and have possibly taken up photography with the sole object of picture making, that you are likely the better to succeed in your purpose by disregarding technique. Some few have done so, but generally with disaster to themselves, their hopes, and aspirations. The finest art has its technical side, to master which means, to the ambitious mind, much tedious but at the same time very necessary drudgery and close application, and photography of all others *is* a technical art.

The foregoing observations apply perhaps with greater force to the making of the negative than to any other part of the production of a photograph, because it is, as it were, the very foundation of the picture, and upon its suitability or the reverse success or failure will practically depend.—*The Amateur Photographer.*

Photography in Relation to Art.

[Dulwich Photographic Society.]

CHARLES DUNLOP.

THE subject about which I venture to address you to-night is one of unquestionable interest. It should be of interest, in the first place, to all who follow the cult of the camera, but especially to those who have acquired, by study and practice, a knowledge of its manipulation. More particularly is this so as respects those who have acquired a competent acquaintance with those theoretic and scientific developments which have done so much to place photography in the advanced position to which it has now admittedly attained. It has been urged by some that photography is rather mechanical than artistic; that the potentialities of light—not always that evolved by the direct action of the sun—have been simply utilised by mechanical contrivances, supplemented by chemical accessories, and that the picture produced upon the plate is the result of mere skill, such as may be and is habitually employed in connexion with many industrial avocations. Indeed, it has been said that it requires as much aptitude or skill to make a good glass-blower as to make a good photographer. No doubt there is a substratum of truth in this contention.

No one, I take it, will dispute as to the fact that all that is necessary to obtain a picture by means of the photographic camera is the possession by the operator of a mastery of certain practical details, and of facility in their use. Given this, he is able to effect a more or less truthful reproduction of such object or objects as he may desire to make the subject of his portraiture. But, granting this, if the operator has no higher qualifications, he is nothing more than a neophyte, he is nothing more than a waiter at the gates opening to a nobler and more august interior, in which the brighter trophies of photography are enshrined. It is when photography is associated with art that a spirit of life and divinity is, so to speak, infused, which enhances its beauty, and invests it with a power to seize upon the richest faculties of our nature. If you will allow me, I would compare photography to a marble statue—lovely in its immobility, but it breathes not, it moves not, it is without a soul, and its stillness is almost oppressive. Now comes Art, with its glorious baptism. Behold, it breathes, it moves, it is no longer without a soul.

For a marvellous change has taken place, and so evident is this that no one can fail to observe it. Let the work of an operator, who has no knowledge or care for the artistic, be compared—even

where the same subject is in question—with that of a photographer who has, as it were, combined the illumination of art with the light of day, and the merest tyro cannot fail to discern, though he may not be in terms able to explain, the subtle difference that recommends the contribution of the latter to his preference. The reason for this is not far to seek. It is because the first appeals only to the eye, whereas the second appeals to the heart as well as to the eye.

I will go so far as to assert that, where the artistic appreciation is absent, the photographic operator can never produce really superior or truly meritorious results. Of course, all men are not endowed equally by Nature with what I have described as artistic appreciation, and only a few have it in the higher degrees; but most people have it in some modified sense, and no operator should, in my opinion, bring his camera into requisition without recognising the importance of its application in everything that he does.

It may be asked: "How and in what way may such artistic appreciation be expected to manifest itself in the practical use of the camera?" Obviously, the first consideration has respect to the selection of the subject. A photographer, with the slightest artistic appreciation, would, for instance, refrain from wasting his time or his plates upon the reproduction of some of the objects and subjects which, with apparent expectation of praise, are occasionally submitted for our critical approbation, with no better claim than that the outlines of the picture are sharply defined, the toning excellent, and the surface as exquisitely glazed as a newly starched and carefully ironed shirt front. As specimens of mechanical photography, such productions may, and, in fact, do, attribute manipulative merit to the operator, nor is it my design to undervalue the importance of proficiency in execution; without such proficiency artistic appreciation would be of no avail. Without extraordinary and facile skill in the use of his paints and his pigments, his pencil and his brush, and the other instrumentalities of his grand craft, not all the powers of a Rubens or a Michael Angelo could have given to mankind the magnificent creations of his transcendant genius. And so no one, without proficiency in the use of his camera, and with a perfect knowledge of all the accessory processes, though the flame of art may burn brightly within him, can hope to excel in photography, or offer anything to the public worthy of taking a conspicuous place in the gallery of its proudest achievements. I do not, however, agree with some who have gone farther, and have insisted that the photographer should make himself quite familiar with the scientific value of all the elements brought into service in connexion with the production of the photographic picture. To begin with, it would be to place too heavy a burden upon the shoulders of the photographer, because light is essential, to require from him a solution of problems with regard to that substance—by the way, is it a substance?—which are yet undetermined, and may remain so for centuries to come. Nevertheless, it is desirable, though not absolutely necessary, that the photographer should know, not only the effects produced by the elements he employs, but also some of the reasons why such effects are brought about.

But to return. I repeat that the initial link which binds photography in its relation to art is in the selection of a suitable subject—that is to say, a subject which presents those features which please the eye and content the mind—features that, as with a seraph's finger, strike the golden strings in our inmost being, and awaken to exquisite vibration the poetical and artistic emotions of the soul. At the recent Exhibition of our Society I noticed a number of very admirable photographs, the subjects of which, in my opinion, testify to the existence of much artistic appreciation in their selection.

The experienced photographer, when he goes afield with his camera, fully equipped, is like a veteran soldier when in action, who does not waste his ammunition. In like manner, he uses his camera with cautious discrimination, and patiently holds himself in reserve for something worth taking. Nothing should escape his vigilant observation, and, when he meets—as he not unfrequently does, quite unexpectedly—with some choice "bit" of scenery, or with some attractive and pretty phase of rural or urban life, he loses no time in adding it to his collection.

Here, again, artistic appreciation is of consequence. A subject may have artistic value, but much will depend on the point of view from which it is regarded. Many a truly artistic subject has been virtually despoiled of its beauty by lack of artistic appreciation or inattention to this primary, I had almost said elementary, precaution. The best point of view is by no means evident at a mere casual glance. I am speaking in the presence of experienced photographers, and I am sure that they will not dissent from this. Another matter is material, namely, to exclude, as much as possible, from the picture all inartistic surroundings.

We have now a subject artistically selected, taken from its most artistic and effective point of view. But the relation of art to photography is not ended here. It follows the evolution of the picture throughout all its progressive stages until completion, and a comparison of the perfected production with a first print from the negative will often show us in how large a degree the technique of photography has been made subservient to artistic requisition. A good photograph should be well mounted and framed. The artistic temperament finds further opportunity of demonstration in the choice of materials harmonising in colour, and form, and decoration with the character of the subject. This is not so insignificant a thing as some people might imagine. There would be, for example, evident incongruity in placing a picture representing some scene associated with solemn and sombre memories in a brightly gilded frame.

I have not attempted to institute any comparison between the photographer and the painter. This has already been done by Mr. A. C. Payne, in an interesting paper read by him before this Society some time ago. The photographer and the painter move in their several orbits, and, without desiring to provoke controversy, I may be permitted to add, that each can claim for his own art points of superior excellence. In painting much is left to the imagination. Much is suggested rather than expressed. In photography, on the contrary, there is a microscopic fidelity to detail which leaves little to the imagination, and the only allocation of emphasis is that which, within narrow limits, can be procured by focal adjustments. The photographer is chained in fetters—but fetters of light—to the physical and the visible. Not so the painter. His thoughts may soar, on the wings of inspiration, into realms beyond the faculty of vision, and his greatest triumphs are often the intangible and ethereal creation of his own genius.

From an artistic point of view photography suffers from the absence of colour. The forms of Nature can be reproduced and fixed in the photographic picture, but the varied tints which grace and beautify them are wanting. Here the painter has an advantage, the importance and value of which it would be difficult to exaggerate. Whether it will be allowed to remain only time can determine. Certain it is that efforts have been made, and are still being made, to endow the photographic picture with the very colours and tints of the original. Something in this direction has been already accomplished, and several of the cardinal colours have, I understand, been reproduced, but it is objected that they soon fade and become obliterated. Nevertheless, so persistent are the investigations and experiments to achieve this object that, if attainable, this grand result will eventually be compassed. In such case, photography will prefer a new claim upon mankind. As a sort of make-shift—though a very good one—the crystoleum process has been invented, by means of which coloured photographs are produced, some of them of highly meritorious character. At our recent Exhibition several most excellent examples were shown, though not for competition, and attracted considerable attention. Here we have "photography in relation to art" more closely united than previously had been possible, and it must be conceded that, in the development and application of this system, there is wider scope for the utilisation of the artistic faculties. A cyrstoleum photograph, when well and carefully—above all, when artistically executed—affords the nearest approach we yet have to a reproduction of the effects of Nature as she is, dight in the varied hues that make us love her so.

It has not been my purpose to-night to make a long discourse, or to burden what I had to say to you by technical details. Rather, it has been my object to submit to you the views of one who, without claiming himself to have deeply studied the science of photography has a genuine admiration of the grand work it has achieved, with a sincere conviction that it has before it a noble future. I know of no occupation which presents so many attractions to the lover of the open country. The practice of photography invites its votaries to health-giving and agreeable excursions from smoke-begrimed cities and towns into those more pleasant and brighter scenes, where the air is pure, and the eye is refreshed by the thousand-and-one aspects of loveliness which speak so softly and wooingly to the heart and the enthusiasm of the lover of Nature. In search of the picturesque and beautiful, with his camera as a companion, the photographer enjoys communion with her, not only where she submits herself to the gaze of every casual observer, but in those places where she seeks retirement from the common inspection, and not unfrequently presents herself arrayed in her choicest charms. Rightly regarded, photography is undoubtedly one of the most innocent, refining, and salutary of pursuits, and, when it is invested with the halo of art, it may fairly claim to receive the recognition and approval of the whole world.—*The British Journal of Photography.*

HALF-YEARLY COMPETITION,

JANUARY 1897.

Subject :- A LANDSCAPE.

No.	Title.	Exhibitor's Name.	Judge's Awards and Remarks.
	Large Pictures ($8\frac{1}{2}'' \times 6\frac{1}{2}''$ and upwards).		
1	An Autumn Evening ...	Sur.-Maj. E. P. YOUNGERMAN.	A Silver Medal is awarded to "An Autumn Evening," which is by far the best exhibit. A mat surface print, toned to a warm brown colour, with subdued high lights and a softly printed sky, is very suggestive of the title. Mr. Chambers's "Sunset after Rain" comes very near being a successful rendering of the subject; but the print is flat and the hand work upon it is too apparent. Mr. Lawson's exhibits are defective in tone, and H. H. The Eliyah Rajah's are poor pictorially.
2	"The Heavens Declare the Glory of God.		
1, 2, 3	Pykara Falls ...	A. E. LAWSON	
4	Evening—View from the Grant Duff Road: Ooty.		
5	Snowdon from the Connemara Road: Ooty.		
1	A View: South Travancore.	H. H. THE ELAYAH RAJAH OF TRAVANCORE.	
2	Kuluthuray Bridge. ,,		
1	Evening	J. W. CHAMBERS	
2	Sunset after Rain ...		
	Small Pictures (less than $8\frac{1}{2}'' \times 6\frac{1}{2}''$).		
1	Ooty from Montauban ...	A. E. LAWSON	A Bronze Medal is awarded to General Wardrop's "River Scene No. 2;" and a Certificate of Merit to Mr. Rose's "Ooty Lake." Both these exhibits would have received superior awards had they not been so highly glazed. These pictures printed on a mat surface, and in Platinotype
1	The Gambheram River Valley	W. A. WILLOCK	
1	In the Sagaing Hills ...	Mrs. McNAIR	
2	Railway Constructing: Upper Burma.		
1	A Ferry	H. H. THE ELAYAH RAJAH OF TRAVANCORE.	
2	At the Water ...		
3	An Avenue		
1, 2, 3, 4, 5, 6.	Landscape	R. deR. NORMAN	

No.	Title.	Exhibitor's Name.	Judges' Awards and Remarks.
	Small Pictures (less than $8\frac{1}{2}'' \times 6\frac{1}{2}''$).—*contd.*		
1	Kulhutty	P. J. ROSE.	or Bromide, would have made excellent exhibits. Most of the exhibits in this class, though not quite free from technical defects, have good pictorial qualities, which however are ruined by the highly glazed surface of the prints.
2	Wenlock Bridge: Coonoor Ghaut.		
3	Lovedale Lake ...		
4	From Pykara Gorge ...		
5	Ooty Lake		
6	Pykara		
1	Pretty Pond Lilies ...	Sur.-Maj. E. P. YOUNGERMAN.	
2	"Waiting"		
1, 2, 3, 4	River Scenes ...	General WARDROP.	
5	Lawrence Asylum Reservoir: Ootacamund.		
6	Burnfoot Lake, Do.		
	Enlargements.		
1	A Fair Artist ...	H. H. THE ELAYAH RAJAH OF TRAVANCORE.	A Silver Medal is awarded to Mr. Sullivan's "Ooty Lake." H.H. The Eliyah Rajah's enlargements are much inferior to his past well-known efforts. "The View in South Travancore" is cut by such severely hard horizontal lines, that it is impossible to evolve any kind of a picture out of it; and his other enlargement is a hard print, in which one of the figures has been mutilated by hand work. Mr. Stoddart's prints are very flat, Mr. Chambers's "The Day is Spent" badly wants a balance spot on the left foreground. Mrs. McNair's "Typical Burmese View" is pictorially good, and it is awarded a Certificate of Merit, although the print has suffered from being done upon stale paper.
2	A View in South Travancore.		
1	Monywa on the Chindwin.	Mrs. McNAIR.	
2	A Typical Burmese View.		
3	View from the Railway Bungalow, Mawhun.		
4	The Gorge near Wuntho.		
1	A Scotch Lassie ...	J. H. STODDART.	
2	Portrait of a Gentleman.		
3	On the Road to the Old Town, Cuddalore.		
1	Ooty: from Elk Hill ...	H. A. SULLIVAN.	
1	"The Daie is Spent: and Cometh Drousie Night."	J. W. CHAMBERS.	
	Copies.		
1 and 2	Sweet Seventeen.	A. E. LAWSON.	Mr. Lawson's copies are both good, a Bronze Medal is awarded to the one with the warmer tone.
	Lantern Slides.		
1 to 18	Views in S. Arcot. Bellary. Kurnool. Chingleput.	J. H. STODDART.	The Lantern Slides are not up to Medal form, and the Judges award a Certificate of Merit to the set of Chingleput District Slides.

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COMPETITIONS.

(Open only to members of the Society.)

SUBJECT FOR SPECIAL COMPETITION IN MAY :—*An Architectural Study.*

SUBJECT FOR MONTHLY COMPETITIONS IN { MARCH :—*An Interior.*
APRIL.—*A bicycle (in motion).*

RULES.

1. *Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

2. *The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

3. *Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

4. *Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

5. *Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

6. *A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

7. *A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

8. *The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

9. *The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

10. *If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

11. *No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

12. *Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

13. *The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

14. *Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form :—*

> *"The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance."*
>
> ______________________
>
> *Member, A. P. Socy. of Madras.*

15. *All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

16. *Each competing picture should have a name or title, which should indicate the nature of the subject.*

17. *No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

18. *The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

19. *To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

J. L. VANGEYZEL, Dare's Gardens, Chetput.
J. L. WALKER, Holloway's Gardens, Pantheon Road.
T. P. S. NAGARATNAM, 47, Malayappen Street, Black Town.
E. MAENNIG, Buckingham House, Tranquebar.

SALE AND EXCHANGE.

FOR SALE—Frena, No. 2, Hand Camera, with two packets of films, 3 xylonite dishes, plate-washing rack, folding bamboo tripod stand, and book of instructions. The Camera is practically new, having been used only four or five times. Cost the owner Rs. 200. Offers received by Surgeon-Major VANGEYZEL, Chetput, Madras.

FOR SALE—A Quarter-Plate Camera by Lancaster & Sons., The Instantograph, leather bellows, rack-work front, swing back. No lens or tripod. One dark slide. Unused, just out from England. Price Rs. 25.

To be seen at the Photographic Stores, Mount Road, Madras.

FOR SALE—An Ilford Exposure Meter, as good as new. Apply to Surgeon-Major VANGEYZEL, Chetput, Madras.

NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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N.B.—The Journal is issued on the 15th of each month, and is posted free to members of the Madras Amateur Photographic Society.

Entrance Fee, Rs. 5.—Annual Subscription, *for Resident Members Rs. 15, for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to Morrison's Gardens, Nungumbakum, Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed to care of Messrs. Best & Co., Madras.*

Communications regarding the issue of the Journal—*should be addressed to the Publishers.*

PHOTOGRAPHIC REQUISITES.

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Ordinary, Instantaneous	Rs.	**1-5**	**2-0**	**2-14**	**5-4**	**8-0**	**12-12**	per doz.
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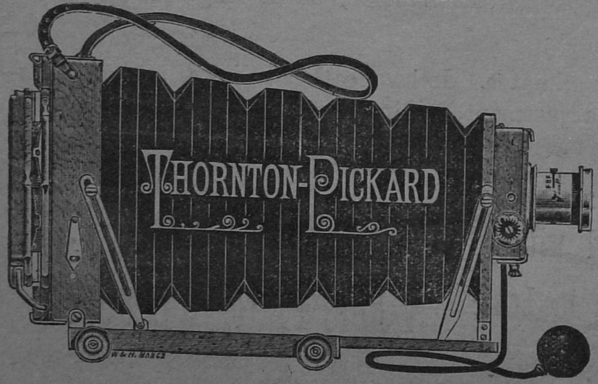

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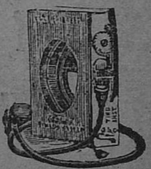

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